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Advertising Age Thursday

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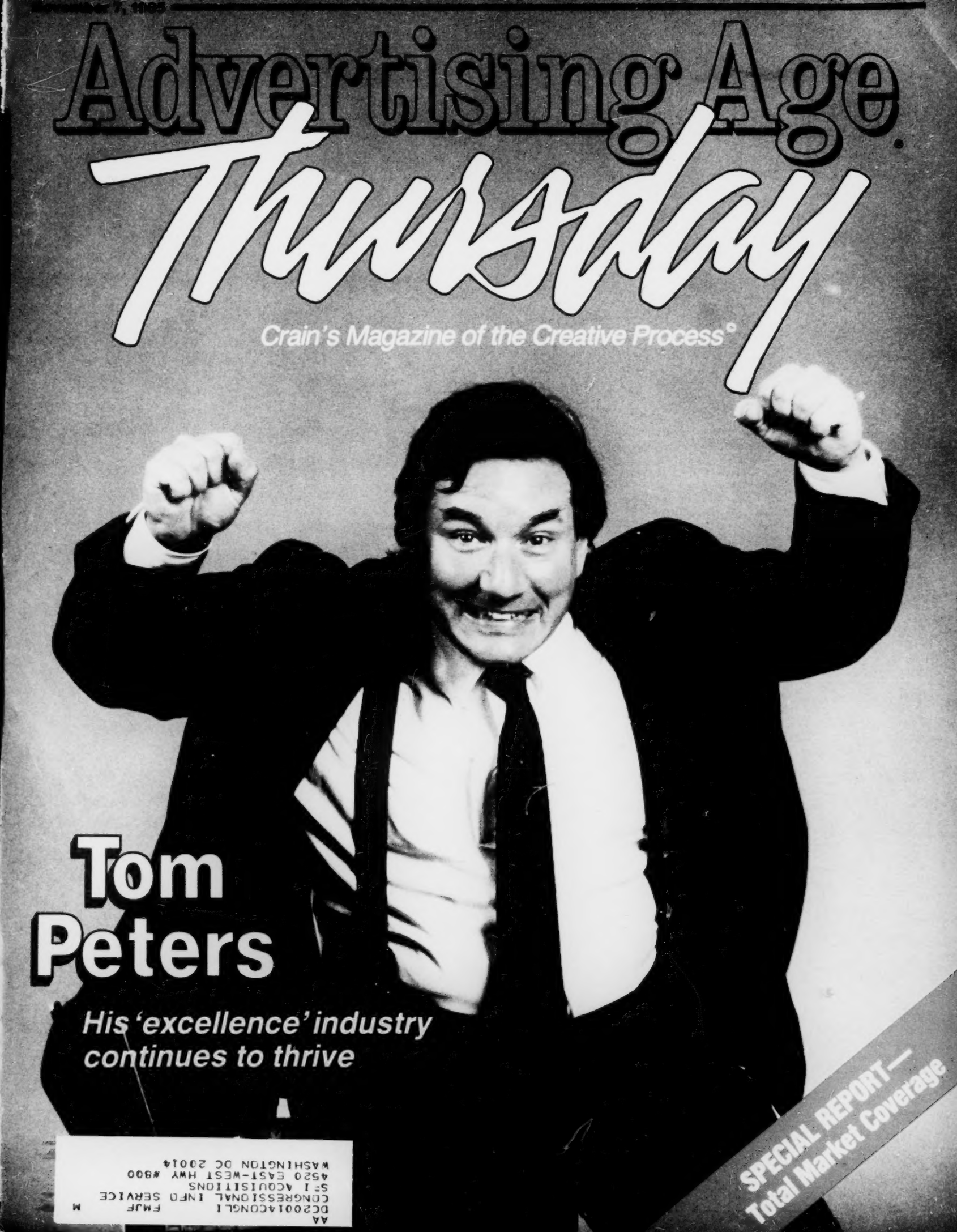

Tom Peters

His 'excellence' industry continues to thrive

SPECIAL REPORT—Total Market Coverage

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Thursday

Peters' passion

Deep inside the management blockbuster, "A Passion for Excellence," the reader finds a sentence that captures the essence of Tom Peters' technique: "Anecdotal evidence awaits us by the bucketful." Peters' first book, "In Search of Excellence," embellished the simple message: Stay close to your customers and treat employes like champions. "A Passion for Excellence," the sequel, has bucketsful of anecdotes that all say: Here's how corporate managers are doing what we talked about in the previous book. *See Page 4.*

Cover photo by Arnold Adler

Winners

Comparing advertising awards is a touchy job. Comparing directors of commercials is even touchier. But when the U.S. competitions are screened and rescreened, a few names always return. ADVERTISING AGE has gathered a gallery of leading directors. *See Page 12.*

Go wild with Wendy

It's been a millenium or so since anyone put jewels together with as much mad glee as Wendy Gell. *See Page 39.*

Special Report—Total market coverage

Daily newspapers, shared mail companies and shoppers are battling for advertisers' business and consumers' attention, promising exposure in the market. *Starting on Page 15.*

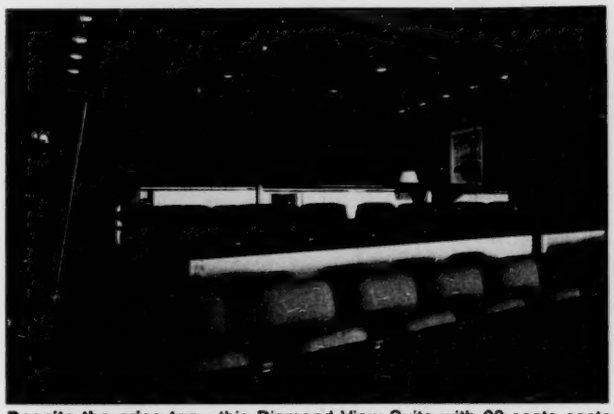

Photo by Arnold Adler

Despite the price tag—this Diamond View Suite with 30 seats costs $110,000 plus $20,000 for tickets while the 15-seat version goes for about half that amount—22 of the 28 that will be ready next season have already been spoken for through contracts or commitments.

Diamond View is the suite spot for heavy hitters

By Curt Schleier

The first ball game I ever attended was at the Polo Grounds in Manhattan. The Giants were playing the Phillies, Willie Mays was in center field and my grandstand admission for the doubleheader was $1.25.

The last ball game I attended was at Shea Stadium in Queens. The Mets were playing Montreal, there were still faint hopes of a divisional title in the air and I was sitting in a new Diamond View Suite that was on the market for $130,000 a season.

America is a wonderful country.

Certainly there have been a lot of games in between, but I saw most of them from the vantage point of a vendor for Harry M. Stevens. "Hey-can-of-beer-here. Last-call-on-the-alcohol. Last-time-on-the Ballantine. Hey-can-of-beer." Ah, I see you remember me.

Yes, those were the good days. Hot dogs were 25¢, beer was 35¢ and on a good day, say a Sunday doubleheader, I could come home with 30 bucks in my pocket.

The cost of food isn't all that's changed at the ball park. The stadium is only 20 years old but has been neglected. In a well publicized departure, Leon Hess moved the football Jets across the Hudson to the new Giants Stadium.

The Shea bathrooms were dirty, he said. No, he wasn't moving the team because Giants Stadium was bigger and already had special suites he could sell, both of which would mean greater profits.

Nevertheless, Mayor Koch could take a hint. Concerned he might lose the Mets, too, and anxious to woo Hess back, New York City committed to a $26 million refurbishing of the stadium, including the construction of 50 luxury boxes. Because advertising agencies have been known to entertain clients and potential accounts, the invitation to a visitor from ADVERTISING AGE seemed logical enough.

As the brochure says, "It is almost impossible not to feel important and special in a Diamond View Suite." And that's how I felt—important, special, a lot like the unexpected success returning to his high school reunion.

Michael Aronin, vp-marketing for the team, joined me in the suite. He's a longtime advertising and marketing executive, having held posts with Daniel & Charles, Columbia Records, Clairol and, most recently, as a vp of the consumer bank cards division of Citicorp. For the past week or so, he'd been very popular, because the Mets had been making a late-season charge at the Cardinals. Old acquaintances were coming out of the woodwork, saying, "You remember me; I was your best friend in the third grade."

We're sitting in the viewing area, which contains 30 theater-style seats, divided into three rows of 10. Aronin and I walk into the living area, which includes a table and lounge chairs, a wet bar and all the conveniences of home. It's separated from the viewing area by a plate-glass wall and, given this relative privacy, we talk.

He says 28 of the 50 boxes will be ready for next season, the remaining 22 for 1987. The Mets have guaranteed that the club will absorb all cost overruns.

Of the 28 ready for next year, 22 have already been spoken for, either with signed contracts or commitments. The suites come in two sizes: The 30-seat version we're in now and one about half the size, with 15 seats. The smaller one costs $60,000 a season on a five-year lease—$50,000 for the box itself, $10,000 for the tickets. The bigger ones go for $110,000, plus $20,000 for tickets.

In both cases, the lease is written to include 5% price increases in the base cost of the suite in years three through five. That's a great deal of money, but Aronin reports "no resistance," despite the possibility of tax legislation that would disallow this kind of entertainment expense.

"Companies are going to entertain anyway," he adds. "And this is a unique situation where you can play host to a captive audience for close to three hours."

Certainly the suite lives up to the advance notices in the brochure. It is

(Continued on Page 39)

Presstime

Grey gets Mitsubishi work

FOUNTAIN VALLEY, CAL.—Mitsubishi Motors of America is moving its $37 million account to Grey Advertising's new Orange County office from Mickelberry Corp.'s Cunningham & Walsh. Mickelberry's loss is somewhat eased with Tom Lawson's move to its Laurence, Charles & Free unit as president-ceo. Four McDonald's owner-operator groups and McDonald's national sales account are moving with him from Rosenfeld, Sirowitz & Lawson, where Mr. Lawson had served as chairman. Laurence Dunst yields LC&F's president-ceo title to become LC&F creative chief. Stephen Humphrey, chief operating officer-president of RS&L's New York operation, succeeds Mr. Lawson. The agency becomes Rosenfeld Sirowitz & Humphrey. Mr. Lawson's name will be added to the LC&F letterhead.

B&J's Finn quits

DALLAS—Bozell & Jacobs/Southwest chairman Peter Finn resigned this week after five years with the agency, citing "philosophical differences" with management.

Polaroid accounts adrift

NEW YORK—Ally & Gargano, which has resigned Polaroid Corp.'s $30 million consumer account, also will lose the Canadian consumer and industrial photography accounts it was scheduled to assume from Doyle Dane Bernbach (AA, Oct. 14). The winner of the review for Cambridge, Mass.-based Polaroid's 7000 system (AA, Nov. 4) —BBDO; Della Femina, Travisano & Partners; Needham Harper Worldwide, or Ogilvy & Mather—also is likely to get the U.S. and Canadian consumer assignments, but the fate of the Canadian industrial account is undecided, sources say.

Weightman buys Schaefer

PHILADELPHIA—Weightman Advertising has reached an agreement in principle to acquire Schaefer Advertising, Valley Forge. The agency would have combined annual billings of $76 million, making it the largest independent agency in this market and second only to Lewis, Gilman & Kynett, a unit of Foote, Cone & Belding.

Matchbox pushes BabyCise

MOONACHIE, N.J.—Matchbox Toys (USA) Ltd. is planning BabyCise as one of its major 1986 product introductions. BabyCise will encompass home video and child development toys and products for infants and preschoolers. Matchbox's agency is Ciociola & Co., New York.

Conflicts at P&G-Searle?

CHICAGO—Needham Harper Worldwide says it does not intend to resign $7 million-plus in business it has from G.D. Searle & Co.'s consumer-products division following purchase of that unit this week by Procter & Gamble, Cincinnati. P&G is expected to fold the Searle brands into its Norwich Eaton Pharmaceuticals unit or maybe recently acquired Richardson-Vicks. Needham here handles the Dramamine, Metamucil and Prompt laxative brands at the Searle unit. The

(Continued on Page 39)

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ABP MPA RED TAG ABC AAAA

AA reveals most win-some directors

By Kevin Brown

Comparing advertising awards is a touchy job. Comparing directors of commercials is even touchier. But when the U.S. competitions are screened and re-screened, a few names always return. These are the commercial directors in the U.S. who have won the most awards.

Mark Coppos and Ridley Scott, big award winners for their work in 1984, directed the most talked-about spots of the year.

Those commercials, which will be remembered long after the awards are forgotten, are Mr. Coppos' "Manuals" spot for Apple Computer, via Chiat/Day, Los Angeles, with its instruction booklet floating gracefully to a table, and Mr. Scott's "Spaceship" for PepsiCo, via BBDO, New York, with its alien ship choosing an entire Pepsi machine over a single Coke.

Advertising Age, having reported on these noteworthy commercials, decided to gather a gallery of leading directors. To sort them out, AA began by looking at their awards.

Of dozens of international, national and regional advertising competitions, five were used to rank commercial directors for U.S. advertising. They include national Addy awards, given by the American Advertising Federation; Andy awards, given by the Advertising Club of New York; Art Directors awards, given by the Art Directors Club of New York; Clio awards, given by Clio Inc., and One Show awards, given by the One Club.

Each contest accepted advertising entries from throughout the U.S. and included various categories. Although none of these awards was given specifically to the director (with the exception of one Clio), many recognize technical excellence.

Contest	Number of awards	Points per award
Addy	8	8.88
Andy	10	7.10
Art Directors	3	23.67
Clio	47	1.51
One Show	3	23.67
TOTAL	71	

Other awards recognized best commercials in product categories. Andy categories were based on scope—national, local, regional—cost and length of the commercial.

Bessies (Canada), Hatch (New England), Best in the West, Belding (Southern California) and district Addy awards were not considered for this compilation because of their regional nature.

Cannes and International Film & TV Festival of New York were eliminated because they are international. The Effies, given by the American Marketing Assn., were excluded from this ranking because they honor campaigns rather than single commercials.

Campaign categories within the competitions used in the ranking also were eliminated. The aim was to focus on award-winning commercials rather than campaigns.

Only first-place awards were used to rank the directors, because not all competitions offer a second place.

In determining the ranking, AA equalized the impact of each competition. To give all 47 Clios the same weight as all three One Shows—which in turn carry the same weight as 10 Andys—AA divided the total number of first-place awards (71) by the number of first-place winners in each contest.

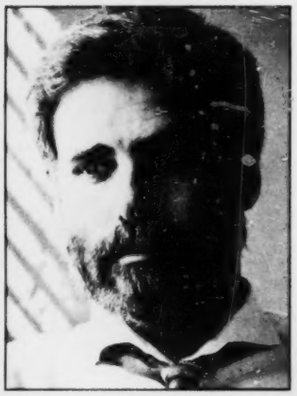
For each award in each contest, the director received AA's "points-per-award" *(see box)*.

Each director's points-per-award were tallied, and the directors were ranked. They are listed with the name of the award, agency, client and commercial.

All the competitions allowed their judges to be independent. For example, not every category need have a first-place winner. Judges were to give an honest appraisal of the commercials entered, with highest points going only to outstanding entries.

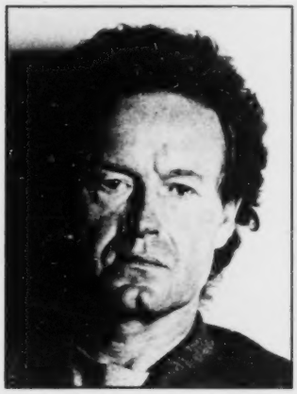
AA realizes that not all directors, agencies and clients enter these contests. Entry fees range from $35 to $85 a commercial, and many creatives do not seek this kind of recognition.

This ranking is not meant to minimize the accomplishments of other directors; rather, it is a look at 22 fine commercial directors and the honors bestowed on them by their peers. ■



1
Mark Coppos
Andy: Chiat/Day, Apple Computer, "Manuals."
One Show: Chiat/Day, Nike, "I Love L.A."
One Show: Chiat/Day, Nike, "Sweats."

2
Ridley Scott
Addy: BBDO, PepsiCo, "Basement Visitor."
Art Directors: Chiat/Day, Apple Computer, "1984."
Clio: BBDO, PepsiCo, "Spaceship."
Andy: BBDO, PepsiCo, "Spaceship."



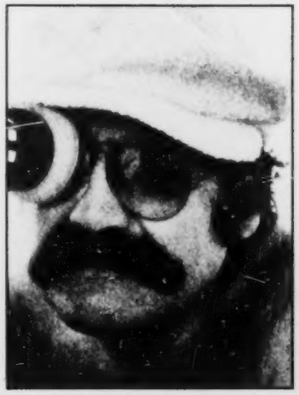
Ranking directors

Rank	Director	Points	Production house
1	Mark Coppos	42.6	Coppos Films, Los Angeles
2	Ridley Scott	41.2	RSA Productions, London
3	Rick Levine	34.1	Rick Levine Productions, New York
4	Patrick Kelly	23.7	Kelly Pictures, New York
4	Phil Marco	23.7	Phil Marco Productions, New York
6	Joe Pytka	20.2	Pytka, Venice, Cal.
7	Lee Bonner	19.3	Bonner Films, Baltimore
8	Barry Myers	17.5	Spots Films Services Int'l, New York
9	Tim Newman	11.8	Jenkins Covington Newman Rath, New York
10	Steve Horn	10.1	Steve Horn Inc., New York
11	Joe Hanwright	8.9	Kira Films, New York
11	Mike Horowitz	8.9	Scotsmanagement, Los Angeles
11	Bob Reagan	8.9	Harmony Pictures, Los Angeles
14	Fred Petermann	8.6	Petermann-Dektor Productions, Los Angeles
15	George Koblasa	7.1	Coast Productions, Los Angeles
15	Ron Lieberman	7.1	Harmony Pictures, Los Angeles
15	Owen Roizman	7.1	Roizman & Associates, Los Angeles
18	Stu Hagmann	4.5	Hagmann Impastato Stephens & Kerns, Studio City, Cal.
19	Mike Cuesta	3.0	Griner/Cuesta & Associates, New York
19	Gerard Hameline	3.0	Michael/Daniel Productions, Hollywood, Cal.
19	N. Lee Lacy	3.0	N. Lee Lacy & Associates, Los Angeles
19	Joe Sedelmaier	3.0	Sedelmaier Film Productions, Chicago

Source: Advertising Age survey

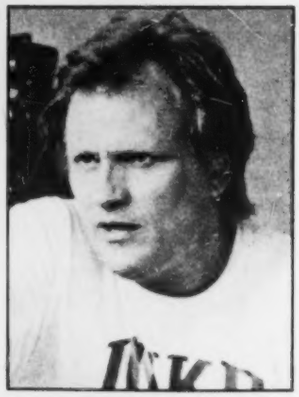
3
Rick Levine
Art Directors: Marschalk Co., Stroh Brewery, "Alex the Dog"
Addy: Foote, Cone & Belding, Pacific Bell.
Clio: Young & Rubicam, Hallmark, "Mom's Birthday."

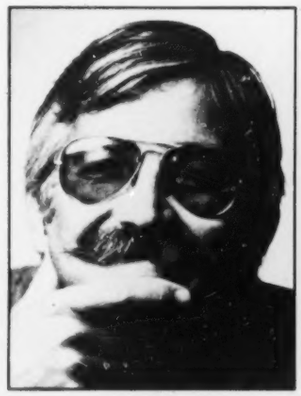
4
Patrick Kelly
One Show: Ally & Gargano, Federal Express, "Fred's Weenies."



4
Phil Marco
Art Directors: Leber Katz Partners, Advertising Council, National Highway Traffic Safety Administration, "Crashing Glasses."

6
Joe Pytka
Clio: HHCC, Wang, "Power & Glory."
Andy: Needham Harper Worldwide, Bud Light "Heartland."
Clio: Needham Harper Worldwide, Bud Light "Heartland."
Andy: Ogilvy & Mather, Blitz-Weinhard London.
Clio: Needham Harper Worldwide, Bud Light, "Factory."
Clio: Needham Harper Worldwide, Bud Light, "Heartland."

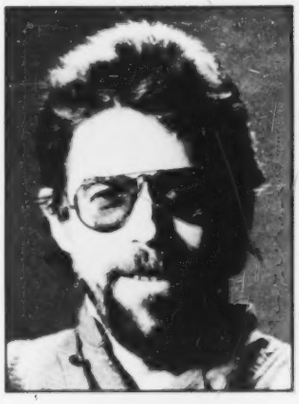


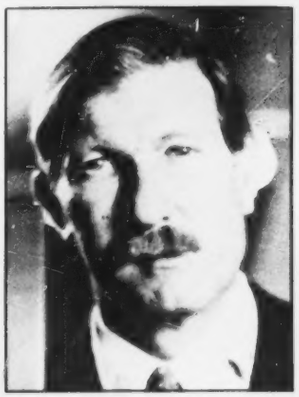


7
Lee Bonner
Addy: Smith Burke & Azzam, Maryland State Council on Developmental Disabilities, "John."
Clio: Smith Burke & Azzam, Balitmore Orioles, "Tie-In-Beer."
Addy: Smith Burke & Azzam, Baltimore Orioles, "Tie-In-Beer."

8
Barry Myers
Clio: BBDO, PepsiCo, "Sound Truck."
Andy: BBDO, PepsiCo, "Sound Truck."
Addy: BBDO, PepsiCo, "Sound Truck."

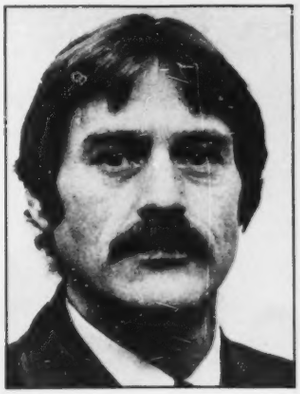
9
Tim Newman
One Show: Chiat/Day, Nike, "I Love L.A."





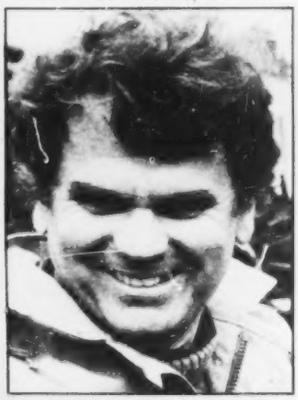
10
Steve Horn
Clio: Marschalk, W.R., Grace "Baby."
Andy: Ogilvy & Mather, American Express, "Stephen King, Do You Know Me?"
Clio: Levine, Huntley, Schmidt & Beaver Subaru, "Farmboy."

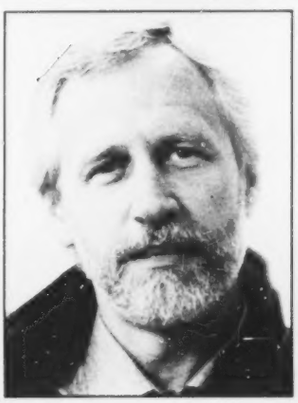
11
Joe Hanwright
Addy: BBDO, Mountian Dew, "Break Dance."



11
Mike Horowitz
Addy: D'Arcy MacManus Masius, Colonial Bread, "Lunchbox Adventure."

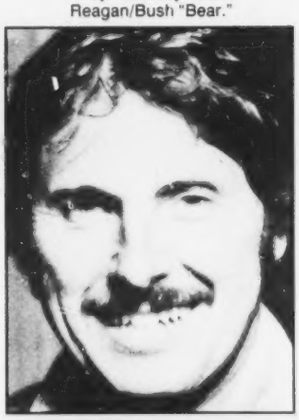
11
Bob Reagan
Addy: Benton & Bowles, Procter & Gamble, Scope, "Pillow."





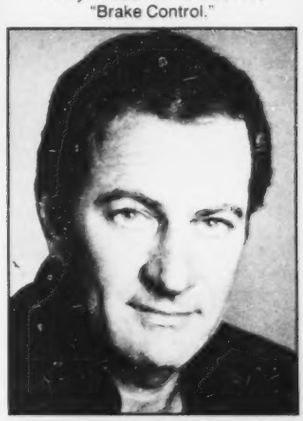
14
Fred Petermann
Andy: Needham Harper Worldwide, General Mills, "Rugby."
Clio: DJMC, Borateem, "White Clothes."

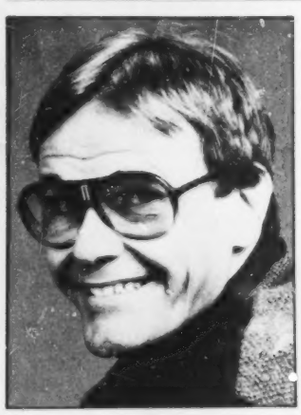
15
George Koblasa
Andy: Tuesday Team, Reagan/Bush "Bear."



15
Ron Lieberman
Andy: Needham Harper Worldwide, Sears, Roebuck "Maggies Bike."

15
Owen Roizman
Andy: Riederman & Co., ITT, "Brake Control."





18
Stu Hagmann
Clio: Lord, Geller, Federico & Einstein, IBM, "Skates."
Clio: Lord, Geller, Federico & Einstein, IBM, "Skates."
Clio: Lord, Geller, Federico & Einstein, IBM, "Skates."

19
Mike Cuesta
Clio: Chiat/Day, California Broadcasters Assn., "The Party's Over."
Clio: Westbrook, United Virginia Bank, "Old Man."

19
Gerard Hameline
Clio: J. Walter Thompson Co., Emery Worldwide, "It's as Good as There."
Clio: J. Walter Thompson Co.Emery, "It's as Good as There."

19
N. Lee Lacy
Clio: Fallon McElligott Rice, Minnesota Federal, "Hit the Road Jack."
Clio: Benton & Bowles, Corningware, "In-Laws."

19
Joe Sedelmaier
Clio: Doyle Dane Bernbach, Polaroid, "Did I Have A Day."
Clio: Dancer Fitzgerald Sample, Wendy's, "Fashion Show."